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Trauma of World War I, Love and Lost Identity: A Rereading of Ernest Hemingway's  
'A Farewell to Arms'

Abstract: Each war is the phenomena that change the lives of progressive human life in a quick way. The Origins of Wars are the lack of love and humanity. Not only will it not only terrify man's peaceful life, but also it questions their very existence. It destroys human personality itself. W.B Yeats called it 'terrible beauty' in his antiwar like political poem Easter 1916. Hemingway's A Farewell to Arms is an attempt to regain love from the horrors of war and the person who is lost to humanity. This study aims to replicate this novel by scrutinizing the impact of World War 1, the lost love and the lost identity of the man. Through a rereading of the novel A Farewell to arms, this paper tries to focus on Hemingway's treatment of trauma of the war, the portrayal of love, lost identity and the question of human existence in future.

Keywords - War, Love, Identity, World War I, Personality, Hemingway

## Introduction

Ernest Hemingway's exemplary novel A Farewell to Arms records the voyage of Frederic Henry, a youthful American officer serving in the Italian armed force amid World

War 1. As a Red Cross emergency vehicle driver amid World War 1 himself, Hemingway can utilize his novel as a vehicle to pass on to readers his very own wartime encounters and sincere beliefs, including his musings on Love and connections amid the war. Through his portrayal of the profound and complex connection among Henry and Catherine Barkley, an English attendant, Hemingway can remark on the intensity of Love and connections to get away from the agony that goes with war.

In any case, through Catherine's less than ideal downfall, Hemingway extra demonstrates that in spite of the fact that affection amid the war can be ground-breaking and enthusiastic, it is just transitory. Whenever Catherine and Henry meet, they are both searching for an approach to escape from the agony that they are encountering because of the war. Hemingway presents a wide range of characters partaking in the war with individual approaches to escapes from the war. Rinaldi utilizes his capacity to allure ladies, the Priest who utilizes his confidence and his affection for God, and Henry and Catherine utilize their relationship.

Catherine is attempting to conquer the loss of her life partner and starting depicts their romance as an amusement. Catherine clarifies that the inspiration driving her enchantment of Henry is her craving to get away from the shockingly of her misfortune. Similarly, Henry utilizes the relationship to abstain from recognizing or discussing the revulsions of taking an interest on the front.

In one another, both Henry and Catherine locate a brief relief from the anguish that is tormenting them. Likewise, Hemingway exhibits the intensity of affection as an inspiration to act magnanimously when Henry escapes from the war to search Catherine out and escape from the retreat and his approaching demise. As Henry and Catherine's relationship develops more grounded, Henry ends up putting Catherine and their future first. He distinguishes that their

lives are never again a theoretical thought, however a shared and significant association that Henry supports over his obligation to the war.

Despite the fact that Henry perceives the dangers related with betraying from the military, he legitimizes the bet he is taking by clarifying that he would now be able to discover harmony in his association with the lady he adores and their unborn kid. Henry says that "I had the paper yet I didn't peruse in light of the fact that I would not like to go read about the war. I would disregard the war. I had made a different harmony." Even however Henry is gambling capture and perhaps demise, he is roused to get away from the war so as to appreciate the enthusiastic sentiment and approaching future he plans to appreciate with Catherine.

Hemingway finishes up the novel with Catherine's inauspicious passing, appearing like life amid the war, love amid the war is eccentric, dubious and brief. All through the novel, different impediments that emerge amid a period of war test Henry and Catherine's relationship. To begin with, Henry is harmed and sent to an emergency clinic in Milan. At the point when Catherine touches base in Milan, they reconnect and affirm their solid and verifiable love for each other. Catherine inevitably gets pregnant and very quickly, Henry is sent back to the front without leave.

When they are finally together again, Henry's impending arrest threatens to permanently separate them. Regardless of the unfavourable circumstances they face, they always seem to find a way back to one another. However, their luck eventually runs out as Catherine haemorrhages and passes away during childbirth. As Henry is waiting to hear Catherine's fate, he sits in the waiting room and says, "Everything was gone inside of me. I did not think. I could not think. I knew she was going to die and I prayed that she would not". Catherine's death emphasizes Hemingway's core message that although love during war can be true and powerful, it is uncertain and can cause great pain.

Ernest Hemingway utilizes Henry and Catherine's relationship to accentuate the intensity of Love as a break from the dismal substances of war. In spite of the fact that Henry and Catherine take part in the profoundly enthusiastic relationship and offer a without a doubt genuine sentiment, there is no certification of life and love amid wartime.

Through Catherine's less than ideal passing, Hemingway underlines to the reader that there is no connection to the torment and loss of encounters amid a period of war. Catherine's passing leaves Henry unfilled and pulverized with no other departure from the difficult truth of losing the lady he adores. Hemingway further proposes that the havens utilized by every individual utilized by every individual associated with a war constantly transitory, unsure and will inevitably be separated.

A Farewell to Arms is Hemingway's novel about the revelation of the littleness and frailty of person in a world unconcerned with their prosperity and about the safeguards they build to shield themselves from the section impacts of such a disclosure. Pundits have talked about finally the naturalism and existentialism innate in Hemingway's image of the man in a cruel world. What stays to be viewed as more completely is Hemingway's treatment of the resistance of their "adoration" to watch themselves against the loss of motion that consciousness of human inconsequentiality can create.

This novel demonstrates to us the results of escaping reality so we can gain from the narrative of Henry and Catherine and manage battles in our lives. The war that encompasses Henry and Catherine is horrendous; they both see awful decimation surrounding them and start to lose trust in mankind. When they meet, they are both searching for an approach to divert themselves from the bitterness and sadness in their lives. Catherine particularly required something to divert from the loss of her life partner in the fight. The ideal break is love. At first, Catherine and Henry claim to be enamored just to make tracks in an opposite direction from their genuine lives.

They fall profoundly enamored and make a different universe far from all the demise and decimation of the war. Henry, in the long run, forsakes the military so he can remain with Catherine. Nothing appears to issue when they are as one. Albeit beginning to look all starry eyed at under their conditions appears to be momentous, Catherine and Henry really make inconvenience for themselves with their adoration. Rather than managing their issues, they make their very own existence where nothing awful ever occurs. Shockingly for the fact of the matter isn't impeccable, and regardless of where they run inconvenience discovers them.

Assuming jobs enables them to act with benevolence and quality. No place is this more evident than in Catherine's execution amid her passing scene. She reveals to Henry she is going to bite the dust, and when he grasps her hand to comfort her, she lets him know, with the annoyance the withering the bear, the living, "Don't contact me." Then perceiving the agony Henry is experiencing, she slips easily over into her job of the sweetheart.

The tale's decision, in any case, balances her consideration and strength against Henry's last acknowledgment of the deficiency of their amusement to last. After Catherine has kicked the bucket, he comes back to see her. It resembled saying great - by a statue. Nothing is left from their adoration after her demise. Its help for him is finished. The request brought his life, similar to the request provided by the military, has been crushed. He should take a gander at the detachment which the occasions of the outside world bear toward his private world and the simplicity with which they can smash it.

The parity toward the finish of the novel proposes the best possible view for us to take toward Catherine and Henry. At last their round of affection and their pretending separate.

The diversion and jobs are not sufficiently able to withstand the interruption of life at its harshest. In any case, while the amusement and the jobs go on, they give away to two individuals to endeavour to help each other candidly and mentally against the staggering test

of reality that all of a sudden opens up before them. Through the resistance of pretending, Hemingway investigates both the qualities and shortcomings of his two characters.

The issue of identity is a closer view from the begin in *A Farewell to Arms* in the inquiries raised about the name and status of the protagonist. The main section has 'we' as it's subject. The storyteller is a piece of a bigger and indistinct gathering, apparently (and everything considered) those individuals from the division who 'lived in a house in a town'. In the second part, a move happens as a source of perspective to 'our home' is supplanted by a limited spotlight on the individual subject: 'I was extremely happy.' In the following two sections the meaning of the subject keeps on faltering among 'I' and 'we', yet it is observable that a strengthened utilization of the previous pronoun (multiple times in the main passage) toward the beginning of part 3 denotes the hero comes back from a winter's nonappearance. This can be connected to his acknowledgment, before long be figured that expertly he has not been missed: 'it obviously had no effect whether I was there ... or not.' The weight on his quality as a subject can be viewed as a guarded play in a circumstance where his suspicious of his own unimportance to a more drawn out procedure and movement are going to be affirmed. It is just now that we become familiar with the hero's military capacity. It likewise here, in Chapter 4, that we discover that he isn't an Italian. There is, at that point, an exceptionally continuous early arrival of data about this subject and the feeling of his separation and potential uselessness is solid, both in the detail given about his expert job and that general feeling of arbitrary and adventitious exemplified when he gives his explanation behind joining the Italian armed force. The content at first retains the name of this protagonist. Both the mechanics and Catherine call him by his expert position. He is in the end characterized as Mr. Henry by Miss Ferguson toward the beginning of part 5, and Catherine rehashes this in an unconventional way (given that he presently calls her dear) in the following section. His first name, or rather its Italian variation, Frederico, isn't given until Chapter 7. It is here, however, that the potential disarray as Bassi,

who initially distinguishes the hero by his full name amid an inebriated discussion in the chaos. Individuals are continually incorrect spelling Frederic Henry, just once in the book does Hemingway supply it.

The feeling of vulnerability concerning the identity of the significant hero has proceeded in various structures as the book continues. His childhood, freshness, and absence of mindfulness are understood in the suggestive term of friendship, 'baby', which Rinaldi continually utilizes in discussion with him, and in the way that Catherine, the minister and come others allude him as a senseless 'kid'. This connected to weight on an unformed and temporary quality to his selfhood which always repeats. For the thought of pretending and false character is one reliably connected with Frederic. Indeed, even before we have been given that first clear naming of him in the clinic, reference has been made to him, to accomplish expedient therapeutic treatment, as 'the main child of the American Ambassador' and after that, playfully 'the American Garibaldi'. This kind of conscious misidentification runs under with less funny types of a similar action. Catherine inspires him to assume the job of her dead life partner when almost insane, she initially meets him and makes them ventriloquizing the words she would have the life partner talk. The hair stylist in the medical clinic botches him for a German instigator in an Italian Ambassador. Frederic, indeed, is consistently being confused with somebody else.

## Conclusion

Hemingway positively depended without anyone else encounters in World War 1 Italy compose this novel, yet he used different sources too. Hemingway incorporates his considerations on Love and relationship amid the war. He portrays the profound and complex connection between Henry and Catherine. They two utilized the relationship to get away from the torment that goes with war. Finally, nothing is left from their affection after Catherine's

demise. Love amid the war is flighty, unsure and transitory. In the novel *A Farewell to Arms*, Hemingway endeavors to recover love, humankind, the identity of the man and their existence.

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